is there an index. This last omission is alleviated somewhat by the page formatting; the text occupies only the right hand two-thirds of each page, leaving a broad left margin in which are placed terse summaries of each paragraph or major idea. The three-page list of references is just that—the sources quoted or referred to in the text, with no suggested additional sources or annotations.

For anyone concerned about the policies of donor nations toward "developing" countries, this book not only raises important questions and careful analyses, but it offers some very challenging recommendations.

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Art and Identity in Oceania, edited by Allan Hanson and Louise Hanson. Honolulu: University of Hawaii Press, 1990. ISBN 0–8248–1304–9, viii + 315 pp, figures, maps, notes, photographs, bibliography. US$39.

This volume contains nineteen of more than forty papers given at the third international symposium of the arts of Oceania held in New York in 1984 by the Pacific Arts Association. "Art and identity" is a catch-all phrase, and, as the editors remark in their introduction, "neither the papers presented at the symposium nor the subset of them represented here can be construed as orbiting closely around any central theme" (1). But the book does reveal a good deal about the current state of research into the visual, as distinct from the performing, arts of Oceania. Interest in such male activities as carving and painting continues at the expense of the female art of weaving. If one excludes white Australians and New Zealanders, only two of the twenty contributors (sixteen of whom are men) are indigenous, emphasizing the degree to which Pacific Islanders are still reluctant to commit themselves to print in this particular milieu.

As in the two previously published symposia (1979 and 1983), the geographic spread of papers indicates continuing interest in Melanesia and Polynesia rather than Australia and Micronesia. There is also a partiality to study a single topic within a particular society, in about half of the papers, one having little or no Western contact. On the other hand, the editors note that other contributions consider the "artistic reflections of rapidly changing values and lifestyles, [and] the self-conscious deployment of art as a tool —even a weapon—in the political struggle of colonized peoples to retain their cultural integrity and to achieve a more just economic and social position" (1).

Single-topic studies set in traditional contexts examine a range of carvings—from the Kominimung (Papua New Guinea), the Asmat, the Sulka (New Britain), and from New Caledonia. They also discuss canoes from the Western Solomons, Nendö Island (Santa Cruz) prehistory, figurative sculpture from the same island, and Vanikoro dance masks. In this group is a fascinating study of Tasmanian bark art, once barely known but today increasingly recognized from nineteenth-century French sources now abundantly available in English.

A second group of papers focuses on social influences on artistic change, specifically on Sepik and New Ireland carvings, on the relic and trophy "arrays" in the men's houses of the Mountain-Ok people of central New Guinea, on gender differences in constraints in Tongan dance, and on modifications to Tongan grave art. A notable contribution is Neich's study of the introduction of painted figures into late nineteenth and early twentieth century Maori meetinghouses, a flexible art form more able than carving to respond to novel social conditions. A specifically self-conscious use of art to assert political identity is exemplified in Mead's essay on Maori tribal art and in Megaw's examination of contemporary Aboriginal painting. Three contributions are more comprehensive in scope. The Hansons survey the history of studies of Maori art, primarily carving. Dark offers a lively review of changes in traditional arts, including aspects of dance, throughout the Pacific without forgetting Micronesia. The book is headed by a strongly theoretical essay by Schwimmer on the anthropology of the ritual arts. This is primarily a discussion of the possible scope of an aesthetic anthropology. Pointing out that neither aestheticians nor anthropologists have understood Oceanic aesthetics ("rules of perceptual balance, order, and expression and . . . the schemata by which Oceanic artists created their representations" [6]), Schwimmer sees the way forward partly via "fine-grained iconographic analyses," extendable to the "iconological" level (10).

The volume is attractively produced in a format similar to that used for the papers from the first symposium, which had the same publisher. There are many illustrations, mostly black-and-white, but including twenty often splendid color plates. These appear to be late additions because some replicate their black-and-white equivalents, and only one is properly keyed to the text. A more serious criticism concerns the number of misprints, mainly in the captions and bibliographic references, where there are also inconsistencies of arrangement and even errors. Whatever their cause—it should be noted that design and production were the responsibility of the Crawford House Press in Australia—these blemishes reduce the authority of an otherwise useful book. There is no index.

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